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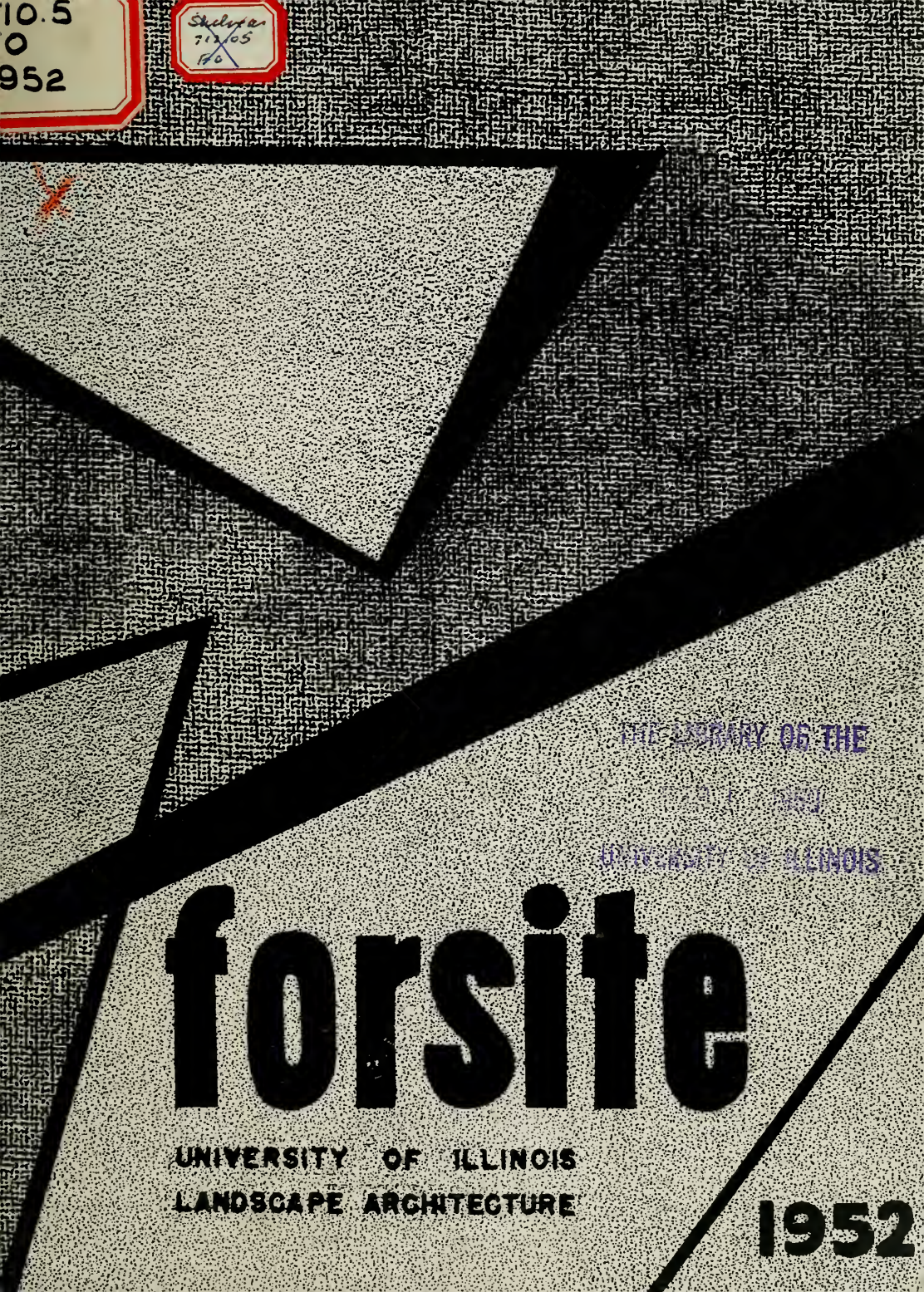

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UNIVERSITY OF ILLINOIS
LANDSCAPE ARCHITECTURE

1952

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PROFESSION and EDUCATION

PUBLIC RELATIONS

garrett eckbo

Eckbo, Royston and Williams
Landscape Architects and Planning Consultants
Los Angeles and San Francisco

Our profession is as old historically as the interest of people in improving the quality of their outdoor surroundings. It took on an official or organized character in these United States about 100 years ago with the development of Central Park in New York City under the active and intelligent direction of the elder Olmsted. The park movement and the landscape profession began and grew together in our country, and this is highly significant. The organized development of park spaces for the general public through official governmental procedures was a new and pregnant kind of activity in the world. Always before the people had been dependent for recreation space upon the whimsy or benevolence of aristocrats and landowners.

Today the development of park and recreation space is the only field of design that remains virtually untouched by 20th century thinking. The design of passive park areas still follows mechanically the informal meadow formulations of the elder Olmsted, which in their turn were based on the return to nature theories of the 18th century English romantics. The design of active playground and playfield areas is largely dominated by recreation experts who are not designers concerned with visual results, however useful they may be socially. Their approach is generally limited to a mechanical functionalism without regard to the effective *functionalism* of visual results analyzed by Norman Newton. Occasionally one finds a recreation building or piece of equipment which reflects contemporary design thinking, but these are few and far between.

The limited and apathetic approach to park design includes the design of all sorts of public open spaces, large and small. The other half of landscape practice, private gardens and estates, has reflected the impact of

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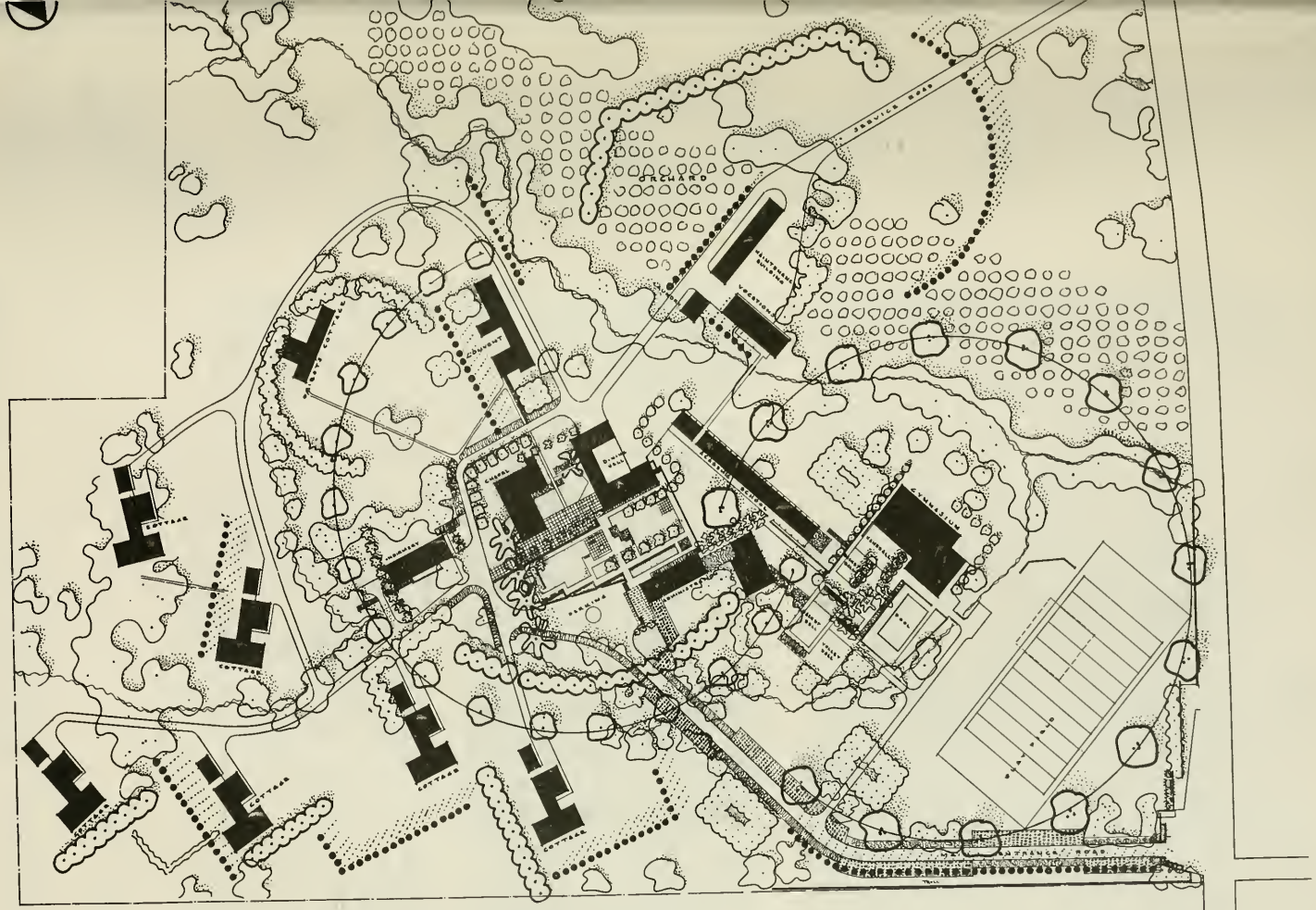
contemporary thought in the allied arts in certain limited areas of the country. These reflections have been well publicized. Their principal value to the profession at large and to the people whom it serves, is as a kind of laboratory suggesting the immense possibilities inherent in arrangements of outdoor spaces and materials when they are attacked with a fresh and imaginative approach. The beginning of this approach is escape from the sterilizing limitations of the old safe formal vs. informal dogma.

Landscape architects are primarily designers and supervisors of physical outdoor development. They are often forced to be administrators, promoters, business people, contact men, and various other things as well. But if they are conscious of the potential of their profession they will struggle to prevent the monopolization of their time by these secondary activities. They will struggle to maintain direct and active control of the design and installation of their jobs on the board and in the field. They will struggle further for a constant development in design concept and technical implementation. The designer who can return to last year's job and feel satisfied with it is a failure in his or her responsibility to cultural development.

Art is a quality of process rather than a kind of product. The potential of art is the production of a constantly expanding richness of experience and understanding of the world for those who are in contact with its results. This potential can only be achieved by designers who are conscious of being part of a world of continuous process and change; who are able to see the physical reality of elements in the world about them unclouded by sentiment or preconception; who are able to project and visualize the magnificent variety and richness inherent in organized three-dimensional relationships of the atmosphere we live in with the great range of physical materials with which we can work. This inherent potential will not be found through a search for pictures, beautification or abstraction, or through concentration on practicality or sentimentalism, but only through concentration on the real facts of space, materials, and people and an understanding of the truly dignified and creative reciprocal relation between man and nature.



ARCHBISHOP HANNA
SCHOOL FOR BOYS
SONOMA COUNTY, CALIF.
SCALE

ECKBO, ROYSTON & WILLIAMS

edward schumacher

Student, 1952

So I'm a college graduate! Truly a most exhilarating thought. As it is also spring, this is an ideal time of the year to sit back and take stock of one's self. It is a time to look ahead, to evaluate our abilities, to revise old plans, and make new plans.

To me, this spring is especially significant in that I will graduate in June, 1952, with a degree in Landscape Architecture and subsequently be engaged in putting to actual practice the knowledge I've gained while attending college. In short, the pay-off on four years of hard study is about to be realized.

That thought brings me up rather abruptly. Just how well prepared am I to assist in an office, to work with *real* problems, *real* costs, *real* construction, and *real* people? Have my four years of college work adequately prepared me for this task? Can I truthfully say that I have complete confidence in my abilities? And furthermore, how far do my abilities extend?

I might easily answer this by saying that I believe I'm generally as well-prepared as the others who have gone before me thru the landscape curriculum. In general, I have taken the same courses, done the same type of work, received passing grades the same as they. Most of them have gone out and established themselves in the field, so why shouldn't I be able to do likewise?

Obviously this type of reasoning will not arrive at any concrete conclusions. It only results in a false sense of confidence. I am primarily interested in evaluating my personal capabilities and my personal thoughts on whether or not I feel adequately prepared.

One thought concerns the various problems we undertake in the drafting rooms. How closely does our procedure in receiving and solving a problem approximate professional office procedure? Theoretically we do follow general office practices as far as we go, but, are we working on a practical, down-to-earth base, as we will be required to do in practice, or do we too often work on only a superficial design and presentational effect, ignoring the very real factors of cost, construction, and detail? Too often by the use of fancy lines and decorative symbols, we "solve" the problems of materials, specifications, and construction. Cost is usually a very elusive factor not much taken into consideration. As it is quite obvious that in practice these items are a very real part of everyday office procedure, shouldn't we give a proportionate consideration to them here in school?

Admittedly our work here has certain limitations. We operate primarily on a theoretical basis. Our mechanical skills are sharpened and perfected, we learn the principles of good design, and we learn correct methods of approach to various problems, but is this sufficient? Shouldn't we carry more of our problems thru on a more complete, a more realistic basis? Set some of the problems up to operate exactly as an office would handle them, and follow all the operations thru to the end. We would still achieve good presentation and design quality and we would also get a good taste of realistic office operations.

I realize that academic training is not a substitute for experience, and that far from everything can be learned in school. I don't believe that students generally come out of college with the belief that they are immediately going to set the world on fire with their newly-gained knowledge, and I don't believe that the employer has any such expectations either. As Thomas Carlyle, the great English political and social writer of the 19th century says in his *Past and Present* - "Properly thou hast no other knowledge but what thou hast got by working: the rest is yet all a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds,

in endless logic-vortices, till we try it and fix it." So, most likely we will all "float in the clouds" for awhile following graduation.

However, though I am aware of the apparent limits of our academic preparation, and I know that practical experience will be the *real* teacher, I am still bothered by doubts and perplexities.

Where do I get the answers, the real confidence, that will dispell these doubts? I can wait until I've actually had experience in the field. I can get some answers from the faculty here at school, but I believe the real answers should come from you who are already out in the field: primarily the alums of the landscape department here at Illinois who have possibly had these same feelings as a graduating senior. Secondly, views and opinions of the employers; you men who are in the best position to evaluate the results of our academic training. I believe both the students and the faculty would welcome any open and sincere evaluation of the validity and the extent of thoroughness of our training here in school. You are the men who *have* the answers: we students *need* the answers.

Let us have an exchange of thoughts on this problem. That, after all, is the primary function of "FORSITE"--to act as the medium for just such an exchange of thoughts. So, let us hear from you. It will help considerably in dispelling many of these frustrating thoughts we may have as a graduating senior.

edward swanson

Student, 1952

In 1926 Mr. Edward L. Ryerson endowed fellowships in Architecture and Landscape Architecture to be administrated by the foundation for Architecture and Landscape Architecture of Lake Forest, Illinois. The colleges and universities whose students were eligible for the award were: University of Cincinnati, Iowa State College, and the University of Illinois. In the fifteen years that the awards were given, ten architects and five landscape architects were from the University of Illinois.

In 1950, nine years after the last award was made, Mr. Edward L. Ryerson II transferred the endowment funds to the University of Illinois for the continuation of the fellowships. The purpose of the fellowships is to promote excellence in Architecture and Landscape Architecture through travel and study.

Briefly the regulations governing the fellowship in Landscape Architecture are: the fellowship is awarded annually either to a Bachelor in Landscape Architecture or to a Master in either Landscape Architecture or City Planning who has received his degree during the academic year in which the award is made. Nominations for the fellowship and an alternate are made by a committee of the faculty of the department.

The fellowship winners are required to travel together for at least three months of the required six or more months, since the fellowships were endowed to promote understanding and collaboration between Architecture and Landscape Architecture through joint travel and study.

The winners of the 1951 Fellowships were Architect Raymond C. Ovreset and Landscape Architect Charles W. Harris. They left the United States in early August and when they arrived in Europe they purchased a car in

which they traveled together in England, Sweden, the Netherlands, Denmark, West Germany, and France. They then sold their car and Mr. Harris purchased a motorcycle and started to Switzerland (Mr. Harris had never ridden on a motorcycle prior to his purchase!). From there he visited Italy and North Africa before he returned to France where he rejoined Mr. Ovreset for the trip home.

One of the requirements of the Fellows is a monthly report plus a complete duplicate report after their return. Possessing an excellent eye for both design and composition, Mr. Harris used his 35 MM camera to record very successfully his entire trip. Forwarding his films to the U.S. for processing as they were taken, he had almost his entire trip slides to show the students of the Landscape department when he visited the campus in February. Everyone who attended Mr. Harris' slide lecture came away impressed with three things. First, an amateur photographer who has training in design is able to compose his photographs better than the average lensman. Secondly, if traveling in a strange country visit not only the places of renown but also the out of the way places where you can receive an understanding of a country and its people firsthand. Thirdly Mr. Harris is fully qualified to give slide lectures on his trip, for the combination of dialogue and pictures was on a par with most professional speakers!

NURSERY SALES &
DISPLAY DEVELOPMENT .....

marvin e. wehler

Student, 1952

Department stores do it, clothing stores do it, florist shops do it. Then why shouldn't nurserymen display their products in a practical, attractive, and saleable manner? This is not to say that some nurseries have not done so, but we do say that it is time many more nurseries realize that through better presentation of saleable material, the public will realize the value of landscape products and become more frequent customers.

This year the junior design class was presented with the problem of designing a Nursery Sales Area. I would like to present here a few of the guiding principles which we have found basic to the project.

The purpose of a Nursery Sales Area is to provide the nurseryman with an attractive place to market his products. The ideal establishment would be one which sold everything a customer could ask for in the line of landscape material. This would include a professional plan service, plant materials, landscape construction materials, garden plants, garden tools, and miscellaneous garden decorations. From this idea we recede according to the limitations of a particular nursery.

In planning such an establishment we must consider the four types of customers usually encountered: 1) people who want a complete landscape service, 2) people who want to buy ready-to-go stock, 3) people who want garden supplies, 4) people who just want to look around, but are potential customers.

The sales building is undoubtedly the dominant structure of the Nursery Sales Area and therefore should receive careful consideration in its use, design, and location. We have found that such a building should contain: the administration offices, drafting space if a design service is offered, a display area, storage space, a packing and shipping area, and the general utilities spaces.

The indoor display area is usually used to present the sundry and related products such as seeds, bulbs, garden tools, lawn furniture, etcetera. The location of this area is vital, for customers should pass through it when moving from one area to another. Very often they become interested in some article of which they would otherwise have not thought. The storage space generally is for items sold in the sales building, and may be in conjunction with the packing and shipping area. This latter area should be in a location which is easily accessible from the lath-house and by vehicles for delivery.

The location of the building itself is a relevant thing; consequently it is difficult to set any definite rules for its location. Topography is one of the most limiting factors in this situation. We have found that it is a matter of varied opinion as to whether the building should be located close to the highway, or set back and fronted with a grassed area or low planting.

The outdoor display will undoubtedly be the greatest encouragement to customers to purchase. This area can be separated into two distinct sections. One may be a lath-house arrangement with ready-to-go materials presented in segregated blocks and on display benches. Customers may look over the plant materials, choose plants they like, and either take them or have them delivered.

The other section may consist of model plantings showing exactly how specific problems may be handled; such as group plantings, foundation plantings, and special gardens. Examples of walls, terraces, screen fences, etcetera may also be illustrated. These plantings may be set up with balled and burlaped material set in peatmoss beds to keep the material looking nice, yet reduce maintenance and facilitate changing of the plantings. Two changes per year are recommended in order to retain the maximum interest and to exhibit material in its most attractive season.

One of the more difficult problems of a Nursery Sales Area is that of parking. This is mostly due to the great amount of space required and the circulation patterns necessary. We have found that the most desirable location of the parking is on the side or to the rear of the sales building. There is a psychological

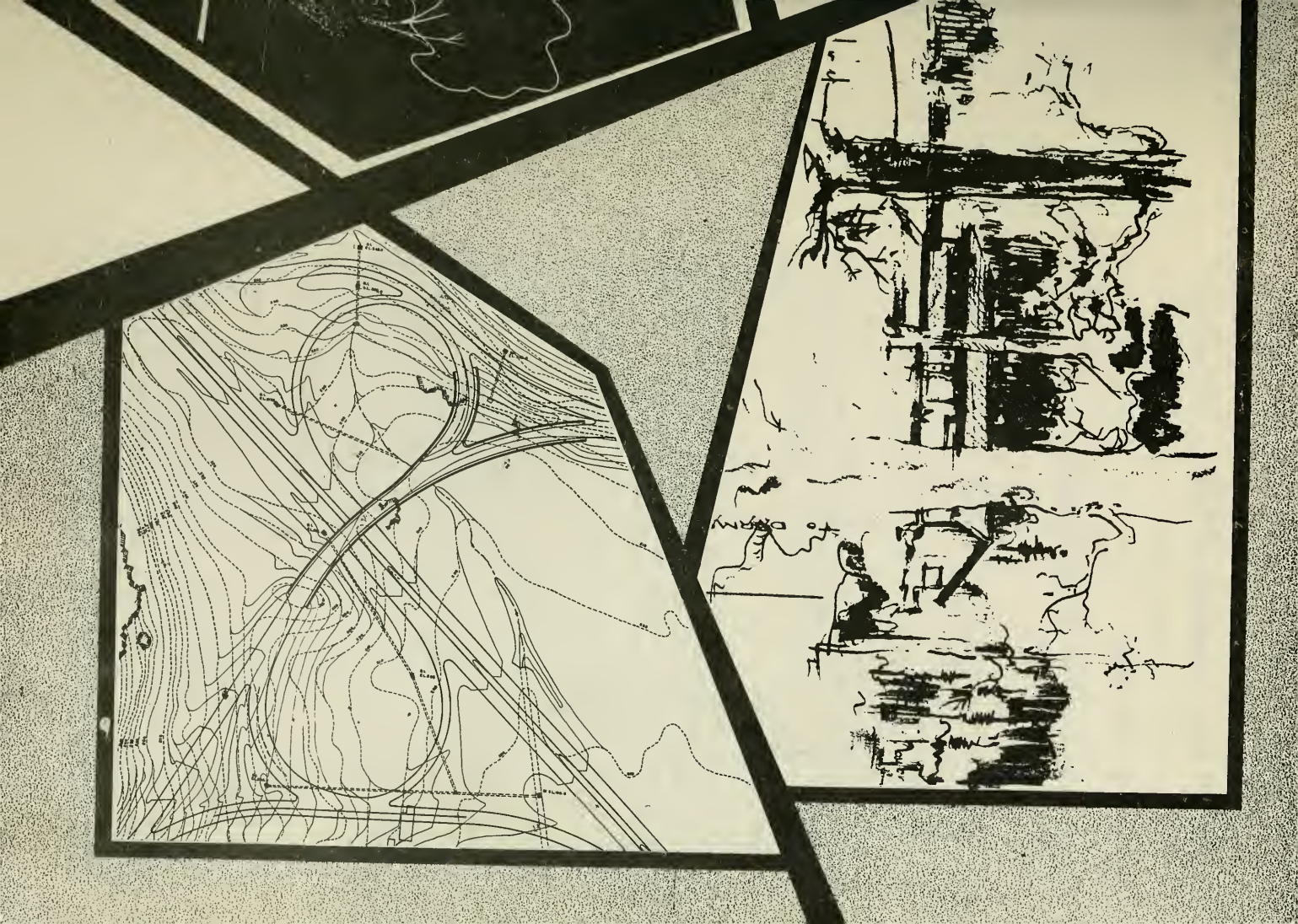
objection to looking through a sea of autos to a building unless there is a downward change in grade, in which case you look over the tops of the cars. Another case where parking in front of the sales building seems to be acceptable is when the building is located very close to the highway or street and the cars pull directly into parking slots. This is only feasible in locations where there is very little traffic and the danger of backing out of a space near the street is negligible.

The amount of parking to be provided is dependent upon the expected volume of business. We have concluded, though, that provisions for thirty cars is sufficient for the average business. It is always advisable to provide additional space for overflow parking on extremely busy days.

Circulation is a very important item in the design, for we want to make the customer's shopping easy, safe, and fast. Vehicular circulation involves the major problem of getting the automobiles off the highway into the parking area safely and conveniently. If the highway or street on which the nursery is located has heavy traffic, a deacceleration lane may be desirable in order to protect cars which want to enter the parking area. Circulation within the parking area is preferably in a U shape with access near the lath-house and packing department. Ideally, pedestrian circulation at no time should pass vehicular traffic. Customers move from their cars to the sales building or lath-house, and from there be led by a series of walks, baffles, screens, and attractions through the scheme and back to the parking area.

These have been some of the basic considerations in the design of a Nursery Sales Area. But there is one overall theory which I would like to present here, and that is the space-time relationship as explained by Mr. Sasaki. He says that the relation between the object, the Nursery Sales Area, and the observer, someone passing in an automobile, is not a point observation but a distance observation. Therefore, the whole complex of a Nursery Sales Area should be on a linear scheme rather than on a point scheme. Visually such a treatment will recognize the time element. Whatever plan is evolved, it should be compact, convenient, and efficient.

PERSPECTIVE – SALES BUILDING



harland bartholomew

Non-resident professor of city planning
University of Illinois

The comparatively new profession of city planning is growing with considerable rapidity. It is now recognized as an important function of public administration in cities, towns, villages and counties or areas wherein urbanization takes place.

Planners are employed also in certain branches of state and federal governments as well as in certain types of private industry and in professional offices. The discussion below is directed exclusively toward the predominant field of planning practice in cities.

Civil Service Commissions have taken cognizance of the need for trained personnel and have classified numerous positions, such as Planning Director, City Planner I, City Planner II, City Planner III, Planning Analyst, Planning Aid, Planning Designer. Civil Service requirements for qualification for appointment to the more important positions usually include a degree in city planning from accredited institutions of higher learning, plus from two to five years experience in a planning office. The staffs of planning agencies sometimes include persons with highly specialized training and classified in the Civil Service as civil engineer, architect, landscape architect, economist or sociologist.

City Planning is essentially a coordination of functional municipal activities. It is a new field of professional endeavor which embraces many long established fields as distinguished from an entirely new specialization in a particular branch of science, as in chemistry (i.e., microbiology) or civil engineering (i.e., hydraulics). Applied city planning is a synthesis of the professional skill of the design professions engaged in building and construction, and, also, of the economist, the sociologist and others who can contribute information of value in determining the purpose, the need, and the value of such facilities to the population which may be expected to use them.

Education for the professional practice of city planning requires certain basic courses in civil engineering (streets, sewers, water supply, railroads), in landscape architecture (site planning, site engineering, park design), and in architecture (history of architecture and of art, design, housing). In addition to this, the candidate for a degree in city planning should have courses in municipal government, in municipal law, in urban sociology, in land economics, and particularly in several specialized courses in land use, zoning, and in city planning design.

Since city planning overlaps numerous professional fields and necessarily impinges upon many phases of urban life and activities, there is need also for broad educational training in the humanities. There is need for an understanding of the history of different civilizations, the structures which they built, the form and character of their cities, and the extent to which these cities contributed to, or were contrary to, the welfare of the population.

Thus it appears that a well-rounded education for a successful practice and career in this new profession will require something more than the customary four years of undergraduate work. Some early city planning courses were established at the graduate level, with Master's degrees the prevailing custom. In most cases, these graduate courses have been established in conjunction with and as part of schools specializing in architecture, in landscape architecture, or, in one instance in sociology. Civil engineering schools have been notably reluctant in offering well-rounded courses in city planning.

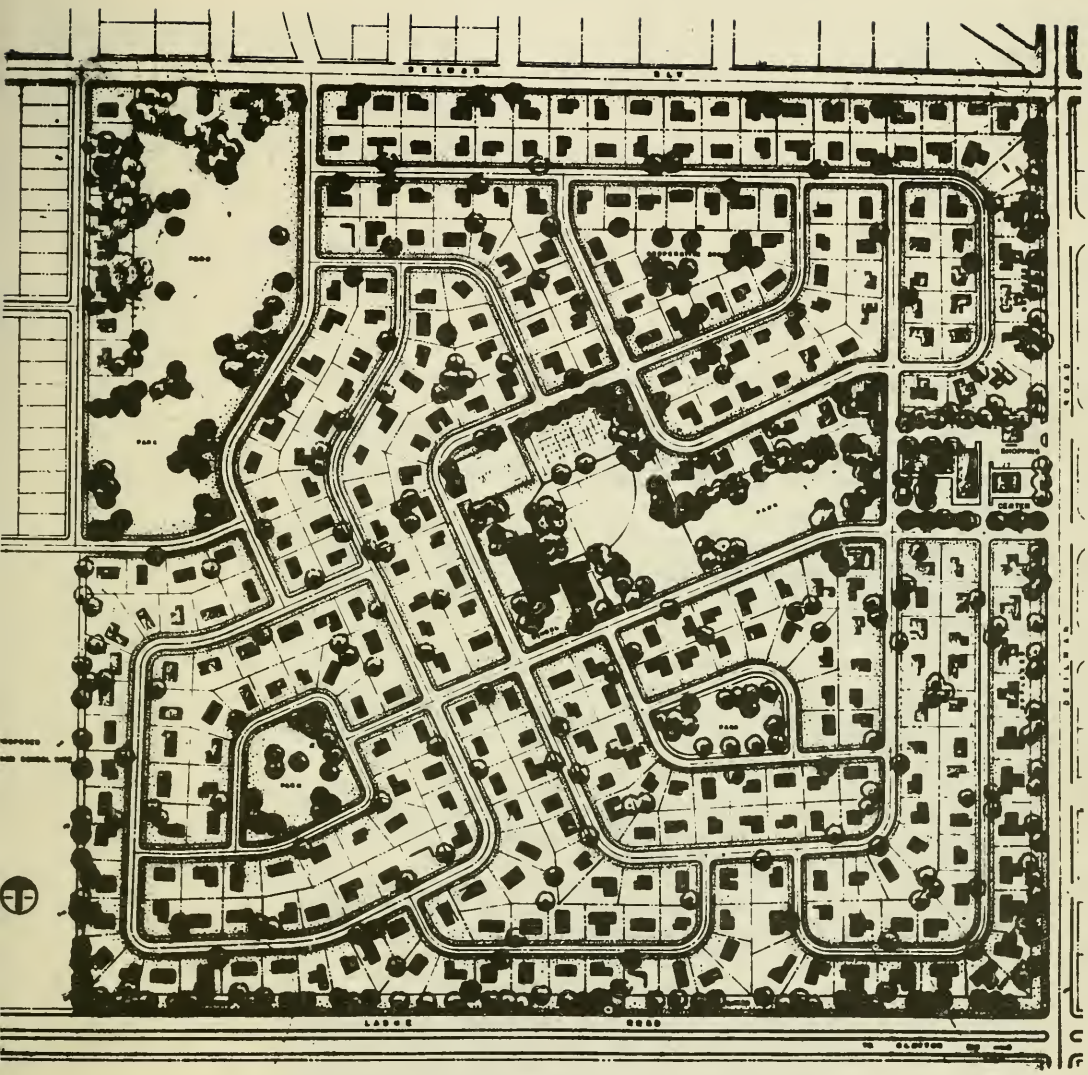
The time has come now when city planning education should be offered strictly on its own merits and not as an adjunct of one of the more specialized professions. City planning is something of engineering, of landscape architecture, of economics, of sociology, but more particularly it is all of these *plus* something of still higher significance. It embraces all of those things which contribute to improved urban environment including those peculiar conditions of urban life in which a growing majority of the nation's population are to be found.

A sound course of education for city planning should begin early, preferably at the end of the first year of undergraduate work and, to be fully complete, should continue through at least four and preferably five additional years of intensive work. This should include at least a few months of interneship, preferably during the latter half of the educational period.

While planning embraces many fields of endeavor, the matter of skill in design must not be discounted. In fact, it should be the sine qua non of a degree in this field. With good professional knowledge and training, with certain skill in design, and with broad educational training, the student, after an adequate apprenticeship, will be equipped to advance to the higher technical and administrative positions in this new profession.

An excellent article on planning education appears in the Winter 1948 issue of the *Journal of the American Institute of Planners*, prepared by the Committee on Planning Education of the Institute.

Currently the Alfred Bettman Foundation is providing financial support for an evaluation of colleges providing professional courses in the field of city and regional planning. This is being carried out in cooperation with the American Institute of Planners and the American Society of Planning Officials.



NEIGHBORHOOD UNIT —— JUNIOR CLASS PROBLEM

nancy seith

What Landscape Architecture needs is public relations!

The field has failed to strongly define exactly where its services begin and end in specialty. So it remains a profession that allows others to move within its bounds.

The product that sells the best is that which is simply defined and sold as a necessity. If we are to carry on effective public relations programs then these requirements must be met.

This may call for declaring specialties in the profession (specialties which presently exist) and putting their limitations into common language. To have these specialties identified as a part of our profession is what we should work for.

In this present age of specialization cooperation among the professions is imperative for progress. Let this be cooperation and not infringement.

A capability can be best defined by its limitations. It is our place to inform the other professions as well as the general public of our capabilities.

With the introduction of this current topic section we do not intend to divert from the original purpose of FORSITE as a medium for exchange of thought between the educational and professional fields of Landscape Architecture. It is intended to be a means of stimulating thought on a problem in focus, indicating both academic and practical points of view.

The true value of FORSITE lies in the fact that it provides an exchange of problems and opinions. This is an end which can be met most effectively by means of a response from the readers in the familiar form, "letters-to-the-editor". You may also consider this a plea from the FORSITE staff for suggestion and criticism.

john dudley scruggs

Public Relations Committee, Chairman
American Society of Landscape Architects

THE SCOPE OF PUBLIC RELATIONS

The most important element in understanding the role of public relations in the profession of landscape architecture is that it covers every detail of human contact. This means that each and every contact must be, over a period of time, analyzed into its most minute detail. Then, and only then, can proper steps be taken to ensure that these contacts will have the desired effect.

Most of us have, at some time, walked into the office of a prospective employer. Public relations with him had started a long time before. How (and whether) we obtain an appointment is important, because, you see, there can be as many errors of omission as there can be of commission. The effect of clothes, mannerisms, voice, courtesy, appearance, were felt by the girl in the outer office before we made our entry. They alone can make or break us. What we brought with us to demonstrate our capabilities, our knowledge of the person we were calling on, our understanding of how we could benefit him, could then begin to work. You can readily see the vast amount of detailed planning that should go into looking for a job. All this is PUBLIC RELATIONS - relations with the public - as groups - as individuals.

THE PUBLICS OF LANDSCAPE ARCHITECTS

In order to simplify setting up a planned approach to public relations for the landscape architect, the "public" is divided into more or less numerous subdivisions. Major subdivisions are classified as "publics" and thus appear words such as the well-known "personnel relations". Here is one classification of the major publics

of the landscape architect: Community Relations; Client Relations; Creditor Relations; Employee Relations; General Public Relations; Governmental Relations; Interprofessional Relations; Labor Relations; Media Relations; Professional Relations; Supplier Relations.

COMMUNITY RELATIONS refers primarily to the activities within the community in which your professional offices are located. In addition, it includes relations within communities where you have work in process.

CLIENT RELATIONS refers to the relationships you have with present, prospective, and past clients.

CREDITOR RELATIONS refers to banks, etc., from which you may sooner or later have to borrow because a large fee may not be forthcoming until a considerable amount of money has been paid out in expenses.

EMPLOYEE RELATIONS are obvious from the bosses' standpoint. In the event you work for someone else, it also includes your relations with those below, above, and on the same level as your own job.

GENERAL PUBLIC RELATIONS covers all those people who are not in any of the other categories. A story about you or your firm in a national magazine such as *LIFE* will be read by many persons who will have no other contact with you during your lifetime. However, the General Public is important inasmuch as at any time they may move into one of the other publics. Proper preparation for this switching procedure is one of the reasons why many large industrial firms spend seemingly large amounts of attention upon this public.

GOVERNMENTAL RELATIONS have to do not only with the income tax bureau or the corner cop, but with many subdivisions of government who have (or may sometime have) it within their power to improve or destroy the future of the profession of landscape architecture.

INTER-PROFESSIONAL RELATIONS refers to your relationships with other closely allied professional people such as architects and engineers.

LABOR RELATIONS refers not only to the fact that it is possible that more and more office workers will be covered by union contract, but your relations with the labor unions on the jobs that you are working on. A bad reputation with the labor unions *could* make it very hard for a particular landscape architect to get workers and ultimately, therefore, to get clients.

MEDIA RELATIONS refers to the newspapers, radio stations, magazines, and TV which are common to the publicity function of public relations. Because you are in a profession, it is important not to become too intrigued by the idea of seeing your name in print. An inordinate amount smacks highly of unprofessional press agentry and advertising. Conversely, it is important to know how to conduct oneself in print or over the air if one is asked to do so. This article is an example. Walter Keith and Nancy Seith asked me to write it - not for John Dudley Scruggs, but because they felt such an article might add to your sum total knowledge of the field of landscape architecture. In other words, while there should be a thorough knowledge of the necessity for exchange of information one should not engage in blatant publicity seeking for purely personal aggrandizement.

PROFESSIONAL RELATIONS refers to your activities within the profession of landscape architecture. No landscape architect can progress much farther than the limits placed upon him by the reputations of all other landscape architects. If the profession is misunderstood, is not well-known, then it must be the job of each of us to aid in the improvement of this standing of all landscape architects to improve our own.

SUPPLIER RELATIONS is a much misunderstood field. The salesmen who call on you see many people in the course of a year. How they are treated in your office may well mean more jobs or fewer jobs. A profession, since it must rely upon word-of-mouth, *must* take advantage of every opportunity to make a good impression.

Naturally, these major publics are many times divided in order to give individual attention to the many different types of groups with which one deals. The relations with a park board are much different than those with an individual planning plantings for a small yard.

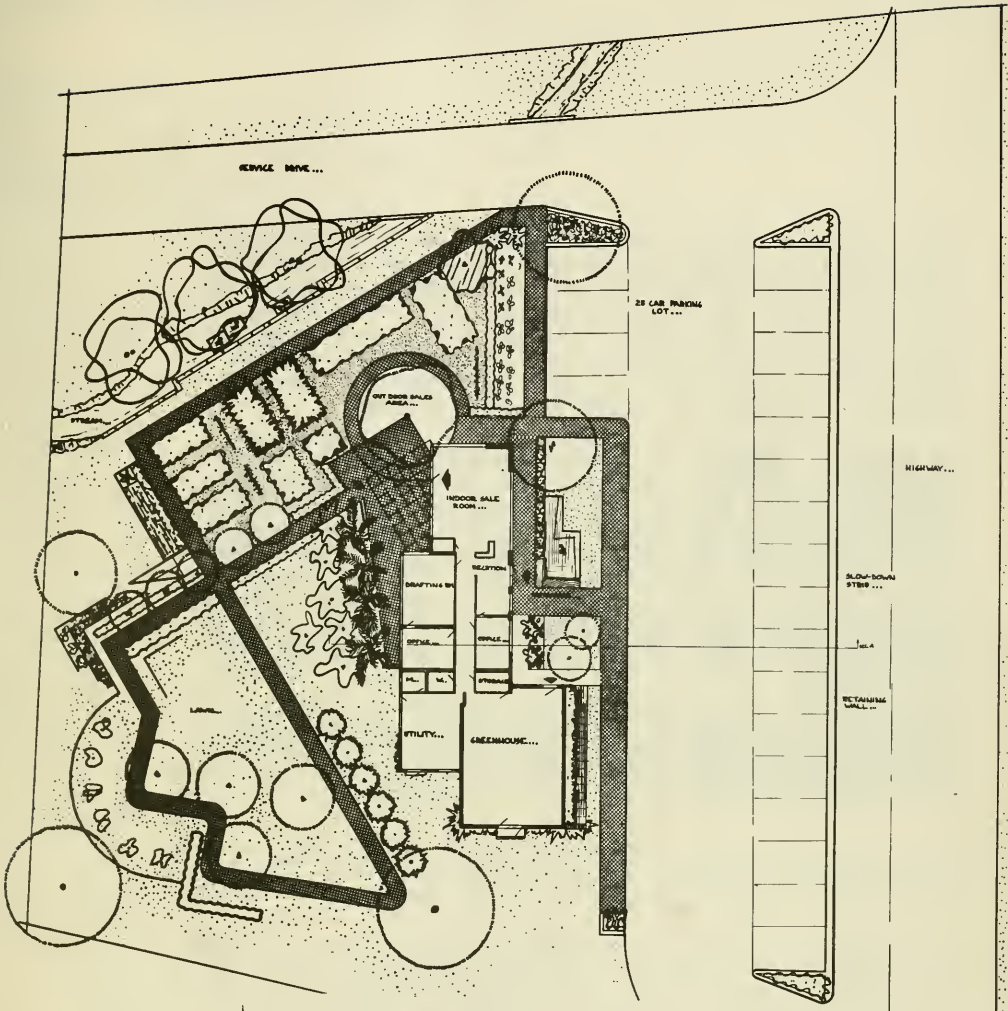
OBJECTIVES AND METHODS

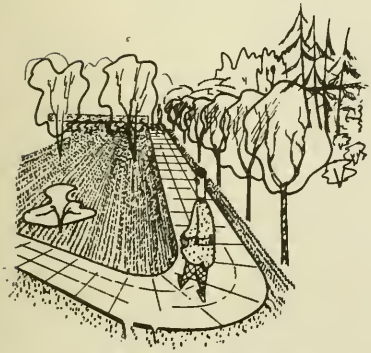
Obviously, merely knowing who your publics are is merely a means to an end, not the end itself. You still have to *do* something about these publics to achieve any results. This particular stage of the absorption of public relations into an organization is where most of the errors are made. There are so many thousands of things that could be done that some procedure must be developed which will aid in the selection of the right technique to use.

The procedure used in our office is what we call "analytical objectivity". In this procedure, our first step is to analyze all of the possible desirable objectives for each public and subdivisions thereof. Having thus analyzed what objectives are possible, we can then determine the value to our organization of each objective and, therefore, the amount of time and money (or both) which can be expended thereon by "direct" methods. Having determined this, we look for "indirect" methods which cost little but which may add a great deal to the direct methods.

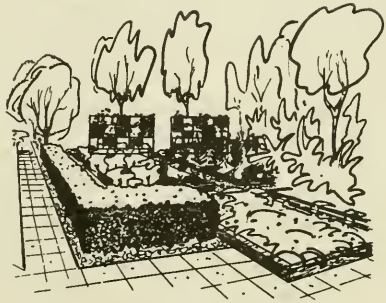
For example, if someone applies to our office for a job, it is relatively easy to decide how much *direct* compensation (salary) we could afford to give him. We know what we could charge for his services on our clients' bills, deduct his share of operating costs, deduct our

NURSERY SALES AND DISPLAY AREA





PERSPECTIVE SKETCH...



PERSPECTIVE SKETCH...

time in training him, deduct a return on our investment in the office, and the remainder would be available to give to him directly. But of course cash is only part of the story. We might point out that here he would have a chance to grow by our policy of training and raising men in our organization. He would be interested in working conditions, in our attitudes towards him. These are what may be termed indirect methods.

In short, a "method" of reaching objectives may be costly or cost nothing. It may take years of research to develop, or may be merely a diagonal striped tie. The important thing to remember is that you have public relations right now, and will always have them. They will be good or bad in almost direct proportion to your attention to myriad details, your knowledge of your publics, the setting of proper objectives, and the correctness of the methods you select in reaching those objectives.

It doesn't sound simple, because it isn't. There will always be more mediocrity than success. But the rewards of labor are indeed great - in worldly goods - in personal satisfaction of a life well directed.

stanley white

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Landscape Architecture may have its back against the wall. Against the pure logic of its defense as an indispensable approach to the solution of land planning problems there is arrayed a vast mixed force of misunderstanding and deliberate misinterpretation of our vital function. The situation demands action.

Recognizing this need for action, a letter was circulated last year to several individuals and groups of individuals from coast to coast who were making active efforts to explain our work publicly. It appeared that from these efforts an overall program of active public relations could be generated which should be the direct concern of everyone in the profession. Replies to this letter brought enthusiastic support and many suggestions for direct action.

This information is in the hands of John Scruggs, who has been appointed Chairman of the Public Relations Committee of the American Society of Landscape Architects.

At the heart of the problem is a very large interest in land development on the part of mixed populations of variously qualified people, the trained and the untrained. Some of these we think of as Landscape Architects. But the situation has been compromised by lack of definition of names and functions and a total failure to let the public know that good works and valid methods are uniquely our own.

The present situation involves two features which identify our work in its relation to the public. The first is the state of tension between allied professions of planning and design. Originally our profession arose as a protest against what the architects, the engineers, and the gardeners were doing to the land. It is very likely that these tensions will not disappear. It is probable that these tensions are a good thing. There is no reason why each profession should not have its own point of view.

Landscape Architecture has a strong base of natural history setting it apart from the base of the architect and the engineer. This involves particularly the whole realm of the organic and the biotic. Landscape Architecture has a characteristic which identifies it as a peculiar method which might be called the "adaptive function", whereby various features of the natural and cultural base are brought into harmony through the sensitive control of the practitioner in the field.

A definition of Landscape Architecture provides that in our normal operation we make the land at once more pleasant and effective. No other profession or combination of professions by virtue of their attitudes can provide this unique qualification of looking upon land indifferently, balancing all virtues with no particularized bias such as the engineering method, the architectural, or the horticultural method.

For this reason the need will always exist to control the development of land by a universal system such as Landscape Architecture provides.

It is imperative that the public should recognize the precious heritage of the land and should realize the necessity for dealing with land on such a basis as we in our profession provide. The contribution we make is unique and indispensable.

The practice of Landscape Architecture involves not so much a new group of design principles, as a systematic development of techniques. Basically these techniques are the grading plan, the planting plan, and the plan of organization. The plan of the total site is determined by the physiographic base. Each of these three plans should be limited to the practice of Landscape Architecture, for none of the other professions have the combined interest and skills to produce them.

The present lack of appreciation of our highly developed techniques on the part of the public, and the other allied professions, is a chief obstacle to the development of what should be to public advantage. There is an emotional antagonism from other professions arising out of professional pride and desire to be the master planner and designer encompassing or controlling all of the professions.

The determination of our public support should be considered on the basis of the validity of the ideas rather than by any emotional or economic suggestion.

Special land planning treatments are rapidly developing in such areas as parks, recreation, housing, residential, commercial, and industrial land subdivisions.

Here our techniques (the organization plan, the grading plan, and the planting plan) are the basic requisites to a solution.

For the future we have the following suggestions to offer.

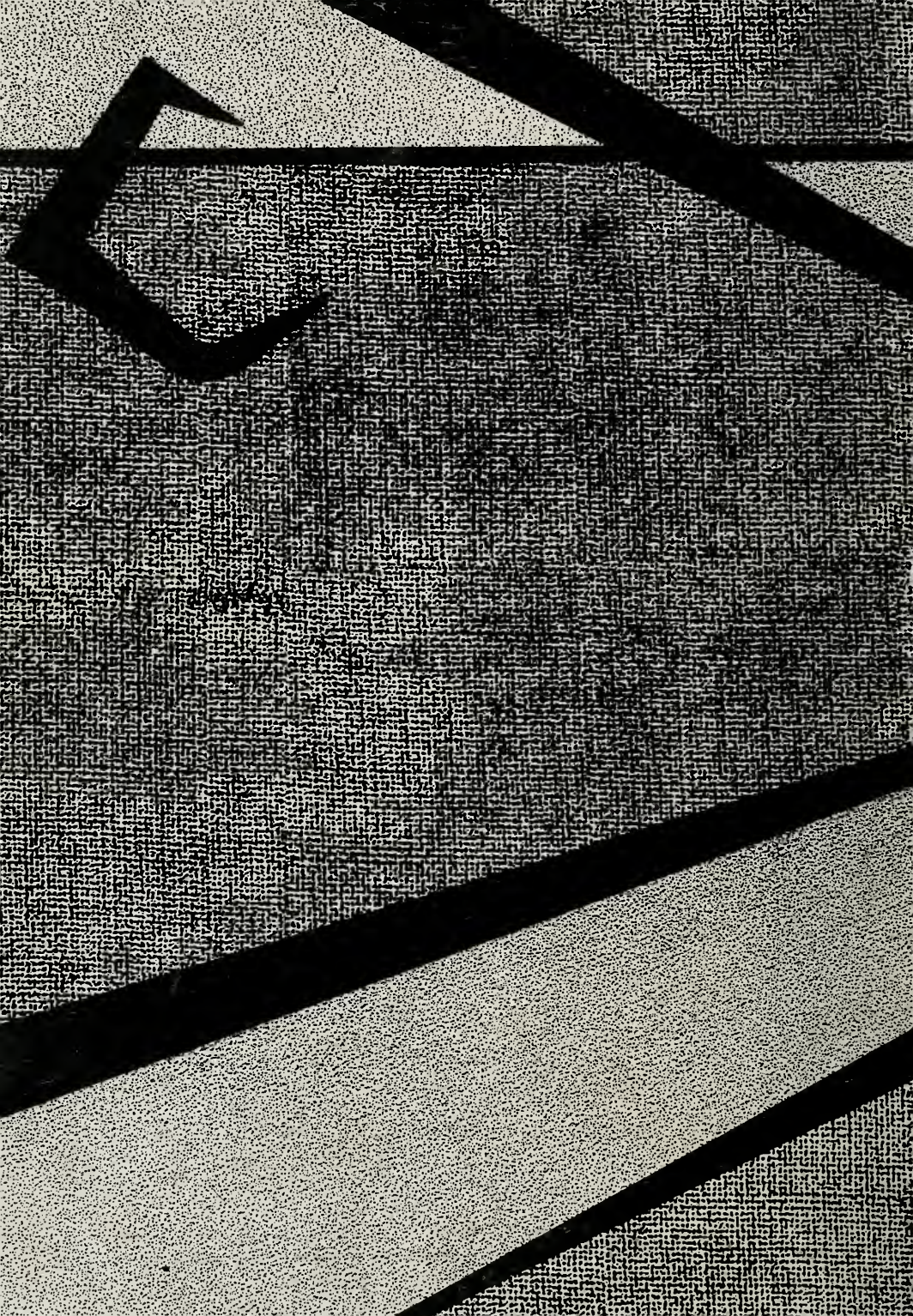
THE ASSIGNMENT - To advance public information about what we do.

THE CHALLENGE - To improve business and professional methods by which the public may take advantage of our works.

THE PROSPECTUS - To impress upon the part of everyone contemplating new work involving any form of land planning, the prime necessity of allowing us a seat at the earliest conference table before other schedules of architectural and engineering nature are fixed.

THE VISION - To make continual improvement of our already greatly expanded training of students taking up Landscape Architecture.

What the future presents as a challenge is the unmistakable demand for a conclave of supporters of the proposition that Landscape Design should be done as Landscape Architecture. And while the tedious squabble goes on over who is qualified and who is not, the work is fast being dissipated into other hands. The public welfare, measured in social, psychological, and economic values is at stake. Let us get together on a big job of clarification, train more competent people and save for posterity the most valid approach to the most fundamental resource of creation, the landscape.



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